

**"We have renounced an imposed military solution...  
the time has come to end this war."**

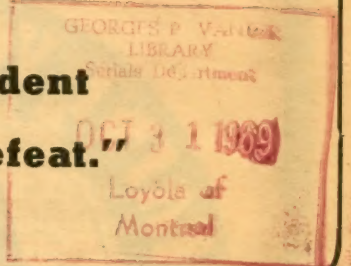
*Boston Globe, September 2, 1969*

# AGAPE

**"I refuse to be the first president  
to preside over an American defeat."**

*Boston Globe, September 17, 1969*

**VOL. 1 NO. 6**





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He sat staring at an open page of a textbook, but not studying: not even reading not even thinking. Nor was he lost in a reverie: his mind's eye was shut, as his physical eye might well have been, for the optic nerve, flaccid with "ennui", conveyed nothing whatever of the printed page upon which the orb of vision was partially focused. Penrod was doing something very unusual and rare, something almost never accomplished except by a boy in school on a spring day: he was doing really nothing at all. He was merely a state of being.

Booth Tarkington, Penrod, 1914

AGAPE

Editor: Angus Mackay  
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## Little Malcom and his struggle against the Eunuchs

Little Malcolm and his struggle against the Eunuchs is allegedly about the "facts and fantasies of student revolution", -- so all the press releases have stated.

It relates the story of how paranoid and ego-tripping Malcolm Scrawdyke is expelled from art school in London, how he manipulates three of his confrères to drop out and form the "Party of Dynamic Erection", and their pathetic planning and attempt to kidnap the president of the art college and blackmail him into destroying a masterpiece which they intended to steal.

The play is **not** a portrayal of the "facts and fantasies of student revolution" but, by stretching the imagination, could possibly be construed as a satire on a very small part of the student population.

Being publicized beforehand as such, the only purpose the play achieves is to confirm a good portion of the non-student population in their already tenaciously-held misconceptions. Listening to parts of conversations between said people during the two intermissions in the play, one heard phrases such as: "You know... They are all like that." or "Why don't they just grow up?". Theatre of this nature should challenge people and their beliefs, not confirm them.

A "talk-in" was scheduled after the play but unfortunately it did not materialize. There are two possible explanations for this. First, the performance did not end until 11:30 which was a little late. Secondly, people still tend to view their role as an audience in the 17th century concept of a passive participation for hedonistic purposes. They cannot see themselves



as an integral part of the theatrical experience. It is with this in mind that David Halliwell wrote Little Malcolm, and without audience reaction and participation, the play falls flat on its face.

The play itself is extremely worthwhile as a study of young paranoid individuals and their inter-relationships.

The character of Malcolm, persecuted by imaginary forces on all sides and thus deciding to overcome this by making himself the omnipotent one, is powerfully portrayed by Don Scanlan.

His aides, played by David Yorston, Tony Moffat-Lynch, and Derek Harris-Moore, are egoistical and extremely insecure, which lead them to sublimate these idiosyncrasies by accepting Malcolm as their leader. The fact that they choose to do so is sad and ominous in that instead of trying to overcome their fears, they sublimate them and opt for a type of fascism. The manner in which they allow Malcolm to manipulate themselves, even though they know he is doing so, is pathetic.

They are all not only insecure but also impotent as is adequately shown in one scene when Malcolm is unable to copulate with a girl even when she invites him to.

The play, even though cleverly written and well-acted, is very sad and pathetic.

If only it were pre-publicized more accurately.

Little Malcolm and His Struggle Against the Eunuchs continues at the Saidye Bronfman Centre, 5170 Cote St. Catherine Rd., until November 8th.

D.M.

## The Prime of Miss Jean Brodie by Bob White

### THE PRIME OF MISS JEAN BRODIE

The latest attempt to fill the abyss that is English-language theatre in Montreal is the Centaur Theatre Company in the Old Stock Exchange Building in Old Montreal. The Company is supported by the same people who run Instantheatre, and it's unfortunate to see all the theatre sense that has made the lunchtime operation such a success absent in the production of *The Prime of Miss Jean Brodie*, Centaur's inaugural presentation. Instantheatre's productions have been marked by appropriate casting, effective staging, and inspired direction. None of these qualities are present in this production.

*The Prime of Miss Jean Brodie* is not a great play. It tends to be tedious and wordy: its strength lies in the characters of the drama. Jean Brodie is a fascinating and overwhelming person. She is a living paradox: an advocate of individuality and supermanism, so long as the individuality

conforms to her definition: a sensitive and incurable romantic, yet she can love no one but herself. Dynamic, inspiring, magnetic: cold, shrewd, proud - all this is Jean Brodie. Denise Huot's performance never approaches this magnificence that Brodie must radiate. Her Brodie is one long monotonous bore. As Miss Huot plays her, I never believed that Brodie herself believes in what Brodie says and does. For example, the indignation and complete mastery of situation necessary in the final scene of the first act which presents Brodie's refutation of the headmistress' charges of scandalous behaviour is just not there in this production. Miss Huot raises her voice and stamps about a bit, but that's about all. I sense that Miss Huot is a competent actress, but Maurice Podbrey's direction never gives her a chance to show her wares. In the hands of a sensitive director and a compelling actress, such as Zoe Caldwell or Maggie Smith, Jean Brodie is vibrant, alive, a triumph. Miss

Huot's Jean is pathetic, technically as well as aesthetically.

The rest of the cast is competent, and sometimes, when they can rise above Podbrey's uninspired staging, even excellent. Myra Benson, as the prim headmistress is marvellous in a role that might lead a lesser actress into burlesque. Her performance alone almost makes the production interesting. As Sandy, the girl who proves to be Brodie's undoing, Nanci Rossoff has moments of brilliance, especially in the final confrontation with Brodie.

Except for these two performances, and to a lesser extent, that of Ken James as Teddy, the painter and would-be lover, the production is rather pedestrian. Maria Kolodziej's set is frankly ugly and little more than functional. Simplicity is fine and can be theatrically effective, especially when you want to subordinate mood to character, as I gather was the intention of this set design. However, the brown boxes used in this

production are crude and sterile. Rather than being thematically illustrative, they negate any sense of atmosphere, an element this production sorely needs. Lighting? Well, the stage was lit, and that's about the kindest thing you can say. As for the costumes, I suggest that, in the future, Centaur refrain from using Salvation Army cast-offs to dress their actors.

The theatre in the Stock Exchange, is, nevertheless, a fun place to see a play. I only hope that in their future productions, Centaur can provide better entertainment to justify their use of the theatre. I'm looking forward to seeing more of Centaur and I hope that this production does not dissuade the public from venturing down into Old Montreal. I want to see theatre thrive too, but good theatre. Let's hope for better next time.

The Centaur Theatre Company in *The Prime of Miss Jean Brodie*, 453 St. Francois Xavier Street, Old Montreal. Until Nov. 9th.



# BOSTON

## What it



Monday night we saw the play "Hair", and it was an excellent experience. In New York there had been much preparation for Moratorium which to take place on Wednesday. It seemed as though every college student wore a button supporting the idea of immediate total withdrawal of United States forces from Viet Nam. Times Square and the Village had information booths everywhere. Senator Eugene McCarthy and Mayor John Lindsay, who is fighting for his political life, were to be the main speakers here. It must have been quite a scene, New York City, on Wednesday October 5th. But Boston, not New York or Montreal, was the only logical place for me to be for the day of Moratorium. For Boston is tremendous place, especially if you are a person going to school there. The city is completely youth-orientated because there are literally scores of business schools, hospitals, colleges, universities, and other institutions in Boston and surrounding areas. Something can be found here for everyone. Boston is remarkable because it represents a blend of the old and new; besides, and most important, it has a background immersed in historical and political tradition. The American Revolution began here.

**The Vietnam Moratorium has been planned to give all Americans a chance to communicate to the Administration their desire to see an end to this costly war I pledge to you the new leadership will end the war and win peace in the Pacific."**

*-Boston HERALD TRAVELER, March 6, 1968*

We arrived in Boston late Tuesday afternoon. There was much vitality in the city even now. The news media estimated that the Moratorium rally at historic Boston Common would draw upwards of 100,000 people, which would be the largest crowd in the United States to take part in a Moratorium Day rally. All major cities along the Eastern and Western coasts were planning similar demonstrations of this proportion. At the same time,

there were many demonstrations and services in the small towns and villages throughout the United States. Reading the list of American war dead, church services, candle-light matches, and study sessions on the war were examples of activity in the sparsely populated areas. The Governor of Massachusetts delivered a Moratorium speech on Lexington village green, the militia training field of revolutionary war fame. Duxbury, a small town near Cape Cod, observed this day by tolling the bells in their churches every thirty minutes. Protest of the war in Viet Nam had now reached into the very heart of America. It was no longer unpatriotic to be critical of the United States' war effort as had been claimed by President Johnson during his administration.

The Moratorium movement had its beginnings during the summer among supporters of Senator Eugene McCarthy and the late Senator Robert Kennedy. The idea of having a one strike on October 5th, followed by a two day strike in November, three days in December, and increasing one day each month until the culmination of the war was proposed. The individuals concerned eventually became The Moratorium Committee. There was, at this time, strong support for the movement in the academic community and on the campuses. However, at this point, the idea really did not receive wide support from the rest of the nation. Then a significant event happened. On September 26th, President Nixon remarked at a press conference, "Under no circumstances will I be affected whatever by the Moratorium." Many people were angered, repulsed, and frustrated that their chief executive could make such an outrageous statement. From this moment, support for the Moratorium grew, and it became apparent that many moderates and prominent liberal political leaders would support the moratorium and participate. In it, Existing plans for demonstrations would necessarily have to be extended, and new demonstrations planned. As one of the Moratorium Committee Leaders said, "Nixon was our best organizer."

Boston State College is a moderate size school with an enrollment of approximately 5,000. It reminds one a great deal of Loyola in the composition of its student body and because it is primarily a commuter campus. It is cramped in the midst of a cluster of other colleges and institutions, such as Mass. College of Pharmacy, Simmons College, Wentworth Institute, and Harvard Medical School.

All the colleges of Boston were having their own programs in the morning, and then marching together en masse to the Boston Common rally that afternoon.

In a poorer section of Boston, which known as mission Hill, leaflets were circulated in a train station. To the citizens on their way to work. These pamphlets urged support for the Moratorium and immediate withdrawal of all United States troops in Viet Nam. Similar action was taken by many students all over Boston. It was clearly evident that the times had changed, for none of the people showed the hostilities which had previously been so evident. Most people read and seriously considered the Literature (which was not radical), and approved of the manner of our demonstration. Later we went back to Boston State to sit on the grass and



listen to discussions on the various points of view presented in the college's program. Many spoke, and each was given a chance to make known his own ideas.

**By September of this year:  
44,798 American soldiers had died.**

**93,738 South Vietnamese Government troops had died.**

**546,804 NLF and North Vietnamese soldiers had died.**

*-Official Department of Defense figures*

A National Moratorium Committee

from Boston said that mass support for the Moratorium would not be a waste of time, but rather a show of strength against a decidedly unpopular government policy. He further stated that public pressure had forced President Johnson to "abdicate" and call for a peace conference. It had forced Nixon to be aware that he could not be the kind of hawk that he would like to be. He asserted that because of their activities they had made Congress and the people aware to the extent that now 50% of the people disagreed with the government's policy in Viet Nam. For him, this was a pivotal point in American history, and it was up to each conscientious individual to support the Moratorium which he said, would keep pressure on our political leaders.

A History professor told of the course of colonial intervention from 1948, when the French tried to regain control of Viet Nam, to 1969, a time when the United States is trying to find an honorable way to get out. He gave reasons why we should never have become involved in the first place.

A black student leader spoke about the war mostly in terms of race. He stated that the black people were fighting for nothing and that money being spent on Viet Nam could better be spent in giving the American poor a better way of life. He noted that Nixon had said that not much of the money now being spent on Viet Nam would go into programs which would benefit the poor. This student ended by saying that he would never fight anywhere for the United States.

A Viet Nam veteran made a short touching speech on the violence and killing in Viet Nam. He saw this as wasteful, inhumane, and just plain stupid.

One of the Boston State Moratorium organizers gave instructions on the march route to Boston Common, and listed the speakers to be heard, which included Senator George McGovern, Dr. Howard Zinn, and Dr. John Kenneth Galbraith. Everyone seemed aware of what he was saying before he said it.

Later, an S.D.S. leader from Boston State spoke of the Moratorium in a suspicious way. Many in this organization believe that the Moratorium was actually an attempt by the "liberal imperialists" to take over the





# MORATORIUM

## was all about

by Michael Patrick Moran

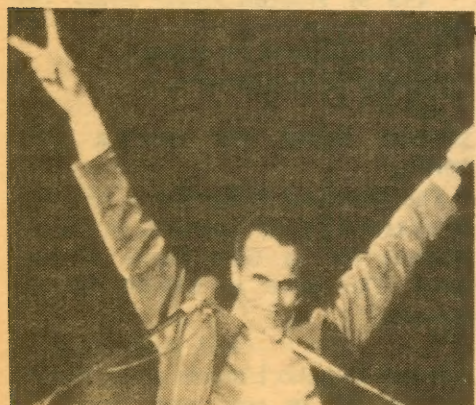
entire war movement. He stated that they had tried to do so before in the past presidential election. Liberals, like Senators McCarthy, Fulbright, and Kennedy, he maintained, would still like to see the United States control that area after the war and maintain bases all over the Pacific. When pressed by several people, though the speaker admitted he was for stopping the killing and would support anyone else that advocated in the same way.

The school's chaplain then asked for prayers, said he was against the war, and told everyone to be at the Common that afternoon.

### How Many More Will Die?

There are basically three areas around the city where most educational institutions and hospitals are located: one area, Cambridge, has such institutions as Harvard, Radcliffe, and Massachusetts Institute of Technology. Northeastern University, Boston State, and Mass. College of Pharmacy (among others) are in the second. The third section is the Commonwealth Avenue delegation, which includes the enormous factory-like institution, Boston University, and of course Boston College, that Jesuit bastion of Irish provincialism whose students are struggling (like us) to bring about a new awareness in progressive education. All these groups met on Commonwealth Avenue and marched together to their rally at Boston Common. The Faculties, administrators, working staffs, and students were joined by many others: high school groups, businessmen, secretaries and housewives.

My impressions of the march are varied. From the beginning, I was under the impression that we were doing something very important and essential. Our group began as a small one, but gradually, as we came to more schools the numbers increased. When the three groups met at Commonwealth Avenue, the thousands of people caused the traffic caused to snarl all over the city. It was the largest crowd that I have ever been in. Many isolated instances of importance occurred which impressed me in some way. A contingent of militant S.D.S. from Northeastern, the Weathermen, carried the flags of Cuba, U.S.S.R., North Korea, South Viet Nam, and North Viet Nam, and chanted



traditional New Left slogans such as "2-4-6-8-Organize to smash the State". People in apartments hung out their windows. Some displayed signs, calling for immediate withdrawal of United States troops from Viet Nam.

**The latest Gallup Poll shows that 58% of the American people oppose the war in Vietnam (Boston Globe, Oct. 5, 1969). Nevertheless, Nixon has said that, "under no circumstances will I be affected whatever" by the Moratorium.**

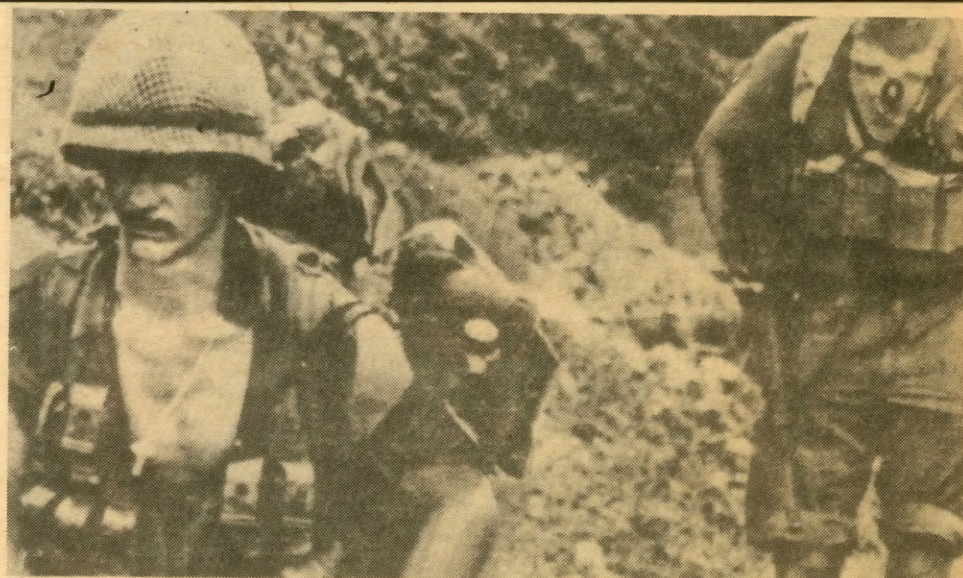
(Sept. 26, 1969)

Many hollered support, thousands joined us, and a few were critical. Periodically there would be chants and songs. John Lennon's "give peace a chance" virtually became the theme of the day. Trudging along, I noticed middle-aged men shouting to a group of expensively-dressed people standing in front of the elegant Ritz Carlton Hotel, "Come with us and help save our country." They looked away indifferently. Near the Boston Common, the non-college groups joined us. We were finally here after a long, truly memorable and emotional march.



The make-up of the rally was typical in almost every respect: folk singing, speeches, and folk singing again. People in rallies such as this have learned to become non-violent, for what would violence prove when you advocate peace? This demonstration was no exception. The march was without major incidents of violence or destruction. These same moods of pacifism and concern for others, which were so evident at Woodstock last summer and the various civil rights marches of the past, were strikingly evident in our throng.

This rally though, was much more



than typical. The applause and cheering when an airplane drew an enormous peace symbol on the sky above us was deafening. It was impossible not to be impressed by the imagination and dedication exhibited by the Moratorium Committee. Student Mobilization Committee, radio station WMEX, and the government agencies of Boston, the made this rally so special. The speeches especially the ones delivered by Senator Magovern and Dr. Zinn, were of an exceptional quality.

Senator Magovern, in a speech interpreted by many to be the opening of his 1972 Presidential Campaign, made probably the strongest worded public speech of his life. What he offered was an alternative to Nixon's withdrawal plans, in other words it was a speech which proposed an alternative government policy in regards to Viet Nam.

He further stated that the president's statement that Viet Nam was our nation's "finest hour" was wrong. Magovern said, "It is our worst hour. We must stop permitting the economy of death to strave the economy of life. We must stop trying to be policemen of a revolutionary world." Finally, the Senator said, "The students and citizens across the land who sponsored the peaceful Moratorium deserve support of all. This is the highest form of patriotism. It is carried out by Americans who love their country enough to call her to a higher standards." It was a magnificent speech and definitely the highlight of the day for me.

**By 1970 the United States will have spent \$100 billion on this war. This is 10 times the amount spent on Medicare, 14 times the amount spent on all levels of support of education, and 50 times the amount spent on housing and community development during the same period.**

-Boston GLOBE, July 6, 1969

The other speaker who impressed the crowd was Dr. Howard Zinn, a

government professor at Boston University. He made the most critical speech on United States' foreign policy that I have ever heard. His speech was not limited strictly to United States Viet Nam policy, but to the United States policy regarding to the rest of the world as well. He urged that the government be taken away from the privileged groups and financial interests. "given back to the people". In his final remarks he called the Moratorium "healthy", and assigned that some of the people of Boston and the rest of the country were becoming concerned again, which was in the tradition of the revolutionary war spirit.

### THE VIETNAM WAR GOES ON despite promises:

**11,000 American war deaths already this year (1969)**

**14,500 Americans were killed last year (1968)**

My thoughts on the day were varied, but altogether positive. The dedication of the Moratorium Committee and Student Mobilization Committee were the greatest display of short-term organization that I have ever seen. The co-operation of the government, the help and coverage by the media, and the general awareness and concern of the people will leave an imprint in my mind. The comment that what we were doing was the "highest form of patriotism" stirred my conscience, and I resolved to go to Washington with many of my friends to present our grievances to our Congress, our president, and the world. The realization came to me that it was important and right to assert the ideas that one believes. Many within our society are saying that all is lost and people aren't the main concern of government any more. They contend that the system as it exists must be destroyed to help the people. This demonstration today made see that people could change this growing trend away from the people in American and Canadian government if they become more aware of what is happening and what is in their best interest. They can do this by making their ideas and opinions felt in demonstrations such as this.





Sam Gesser Enterprises presents Janis Joplin in concert at the Montreal Forum November 3. The reigning "queen of the blues" has left Big Brother and the Holding Company and is now backed by a bigger and more competent group. Also included in the show will be the James Cotten Blues Band and a Canadian Folk-rock singer, Claude Dubois. The tickets are \$3, \$4, \$5 and show time is 8:00 PM.

## Moi, Ma Maman M'Aime

by Eileen Shea

I do not believe it is possible for any type of theatrical presentation that includes Yvon Deschamps to be anything but great, and "Moi, Ma Maman M'Aime" at the Theatre de Quat Sous proves just that. Pauline Julien, Louise Forestier and Jacques Chenier along with Deschamps prove to be the most plausible and likeable team in a long time.

Their magic lies in their ability to make an audience laugh or cry at will. Yvon Deschamps is a master of this technique: through his slang dialogue he touches on perhaps the most relevant of subjects, from a mother to politics, and tells it like only he can: with his uncorrupted naïvety and sophisticated innocence that makes him more real than anyone else in the show.

Louise Forestier of "Lindbergh" fame, is a versatile singer that projects her voice more than feeling across the theater. Pauline Julien is, to say the least, a distinguished sort of woman who looks rather out of place attired in flowered jeans and a St. George's Tavern sweat shirt. Jacques Chenier is an obese gentle-

man who gets half his laughs by rubbing his elbows across the respective bosoms of his female co-stars, which provided for some original and amusing tactics onstage.

The first half of the show consisted of songs and black outs on the subject of mothers. Louise Forestier in particular portrayed a typical mother, and if it was any indication of her maternal abilities...

The second half of the show opened with a fifteen minute monologue by Yvon Deschamps who tried unsuccessfully to enumerate the free things in life. He came up with taking walks, going to Mass, and rocking on your front gallery, which he meant intentionally to be a parody on "the-best-things-in-life-are-free" attitude. He was funny but honest. He then went on to relate the time a personification of Happiness lived a few doors away from him. Yvon Deschamps at his best is Yvon Deschamps anytime.

"Moi, Ma Maman M'Aime" is superb and should not be missed by impressionable young men, or by little old ladies, or by you.

## REVIEWS

### M.S.O. Grand Concert.

Tues. and Wed., November 4, 5, 8:30 p.m.

Salle Wilfrid Pelletier, P.d.A.

Tickets: \$1.50/each one hour before concert.

Conductor: Kyril Kondrashin.

Solo Violin: Calvin Sieb.

First piece on the program will be the "Coriolan" overture by Beethoven. It was meant to be a prelude to a drama by the German writer, Heinrich von Collin. The first theme describes both the heroism and restlessness of Coriolanus. The second theme describes his gentler and softer qualities. The agitated development tells of the storm and stress of hero's life, while the majestic coda speaks of death. The overture ends with a restatement of the Coriolanus theme, fading away as does the last breath of the hero.

The Beethoven piece inaugurates a Beethoven Festival commemorating the 200th anniversary of his birth in 1770. Schroeders of the world, unite and celebrate.

Ronald Hedland, pianist.

November 6, 8:30 p.m.

Redpath Hall, McGill University.

Free Admission.

Mr. Hedland, performing his

graduation recital, will play works by Mozart, Brahms, and Chopin.

### Les Cyniques

From October 30, 8:30 p.m.

Comedie Canadienne.

Les Cyniques are the Quebecois equivalent of the Committee, etc. If you understand even only the slightest modicum of French, they are a treat to watch.

**CBC-AM:** Sat. Nov. 1, 8:30 p.m.: an interview with Rabbi Feinberg, who has just recorded folk album the proceeds of which will go to the Vietnam peace movement, and a report on the present and future activities of Robert Charlebois: Wed.

Nov. 5 6:30 p.m. "Soundings" takes listeners through a sensory-awakening workshop.: Wed. 9:03 p.m. "Ideas Network" - program on graffiti the world over.

**CBC-FM: IDEAS SERIES' 7:00 p.m.:** Mon. Nov 3-AN Argument of Laughter a review of the level, direction, and value of humor in magazines such as Playboy, Punch etc. and, an assessment of the tradition of camp.: Tues. Nov 4, Study of the Greek comic tradition in film, and humour as a factor in cultural liberation: Thursday, Nov. 6 - a conversation with Mireille Mathieu tracing the history of caricatures from the early times to the present. 10:30 p.m. "Studio Recital": a blend of poetry and music written and produced by Loyola student Bob Miller.

### CBMT:

Special attention to two weekly comedy shows My World And Welcome To It based on James Thurber's books, and The Bill Coscy Show, one of the best shows on TV this season. Shown at Sunday at 7 and on Thursday at 8.

Monday, Nov. 3 10:30 pm: "Man Alive": The Pursuit of Pleasure and All That's Bogus - a confrontation between Malcolm Muggeridge and Nathan Cohen Tuesday Nov. 4: 10:30 PM "Man At The Centre": Are Women Superior? - with Dr. Ashley Montague, Dr. Lionel Tiger, and Miss Ti-Grace Atkinson. Wednesday, Nov. 5, 7:30 PM "The Nature Of Things": first of a series of ten programs focusing on the achievements of Canadian Medical

Research in an fields. Thursday, Nov. 6 10:00 PM "Thursday Night": Norman Depoe documentary on the historic voyage of the Manhattan.

The Drama Association will present 3 one-act plays under the signature of "Take-3": "Tiger", "Slumber Room", and "Mirror Mirror" which will be held at the F. C. Smith Auditorium commencing Nov. 19 to 23 at 8:30 p.m.

The McGill Players and Instanttheatre will be jointly producing the play ANTI-GONE. The production consists of various interpretation of the play "Antigone" by Robert Tembeck. Some parts are completely in French or English. The Loyola performance will be in the Smith Auditorium, Sunday Nov. 2. The presentation begins at 8:30 p.m. and tickets are available at the door.

There will be a repeat of the History of Rock and Roll special on CFOX radio beginning Nov. 3. The format will be the same as the previous airing.

George Olliver (2 l's) and the Natural Gas will be held over for another week at Laugh-In above Café André.

### The Band

Sam Gesser Enterprises will present the Band in concert at the Salle Wilfred-Pelletier Sunday, November 16 at 7:00 pm. Montreal's own Jesse Winchester will also be appearing. Tickets are now on sale at the box office for \$2.00, \$2.50, \$3.50, \$4.50, \$5.50.

### Allen Ginsberg

Allen Ginsberg will give a poetry reading, followed by a question-and-answer session, at McGill, Saturday, November 1 at 8:00 p.m. in the University Centre ballroom, 3480 McTavish.

Friday at 2:30 p.m. he will be available at a press conference at Hillel House, 3460 Stanley. He is being brought to McGill by the University's Hillel Students' Society, by the Debating Union, and by the Jewish Public Library.

### Lysistrata

Théâtre du Nouveau Monde

Theatre Maisonneuve, PdA until November 9.

Tickets: At Place des Arts box office.

In French, the story of how some women demonstrated to their men that they couldn't have their cake and eat it too, i.e. make love and war at the same time.

Tues., Thurs., Sun., 8:30 P.M.: Fri. & Sat., 8:30, 10:30 P.M.

With: Louise Forestier, Yvon Deschamps, Pauline Julien & Gilbert Chénier.

The stars of this play are all renowned in their own right throughout Quebec. For instance Louise Forestier was Charlebois' co-performer on his already legendary French tour.

The Prime of Miss Jean Brodie

The Centaur Theatre Company

453 St. Francois-Xavier Street, Old Mil.

Tickets: \$2/each for students  
October 28 to November 9

### SPECIAL OFFER TO LOYOLA STUDENTS:

The Montreal Symphony is offering 40 tickets, in good locations, to Loyola students for its Gala Series of concerts. The price is \$10.00 for six concerts.

For more information call Douglas Leopold of the M.S.O. at 844-2867 or send your cheque to him c/o Place des Arts. D.M.



# Lysistrata

by Jo-Ann Juteau

The curtain does not rise. The stage, open and visible, supports a stark, iron skelton of stairwells that leads to a railed promenade. From the small orchestra, low mournful sounds emit and without warning or fanfare, a shawled woman glides into view. Plaintively lamenting, she is soon joined by another mourner and yet another, until the stage, the stairways are filled with dim, covered figures whose dirge becomes a crescendo.

The spotlight falls on an Athenian woman. She looks unhappy, lonely, frustrated. When her husband appears and boasts of his prowess in battle, she can only cling to him helplessly, speaking of love and sweet memories -- topics he overrules and ignores. She is soon left behind, empty and unsatisfied.

The woman is called Lysistrata and it is here that her resolution to end the war germinates and is born. The war becomes for her "un ennemi personnel", a rival that must be overcome by superior force and beauty.

In the modern adaption of *Lysistrata* -- which is playing in French at Salle Maisonneuve until Nov. 8 -- André Brassard and Michel Tremblay go far beyond the original boundaries of Aristophanes. Confronted as he was by the immediacy of the Athenian-Spartan war, Aristophanes sought release and relief through the sole medium of laughter. Necessarily, the modern version has had to enlarge its scope and thematic dimensions.

*Lysistrata* becomes not just a good and bawdy joke but a well-integrated panorama of tears and high-jinks, of conflicts and of love.

Tremblay takes us behind the scenes to show us the utter hopelessness of the situation. The wailing women who are made up of all factions, scan the countryside in a mutual long-

ing for their men to return. Lysistrata, played superbly by Denise Filiatrault, exemplifies their frustration and despair. She emerges as the only hope of salvation and sanity.

The female conspiracy to end the war, however does not come easily. Suspicion, antagonism, resignation and fatalism rule the factions. "Rien ne changera le destin de la Grèce" and "la guerre ne finira jamais" are sentiments which echo and recho ominously.

Under the direction of André Brassard, the women realistically demonstrate the cattiness and innate vanity of the female sex.

The sex embargo as proposed by Lysistrata to end the war meets violent protests and it is the many vacillations and weakenings of the women that keep the "Battle of the Semeles" continually entertaining and unresolved. When the men finally capitulate and establish peace, we have already witnessed a female insurrection against Lysistrata and continency.

*Lysistrata* emerges as a type of musical that is void of the stylized conventions one would expect from a Greek play. Masks are worn only by the choruses of old men and women. All sing and move in a natural, free manner.

The Aristophanian "Make Love, Not War" motivation is maintained but even this primary theme enlarged and shown in true human perspective. In their insurrection against Lysistrata, the women betray the frail, very human sentiment of mortality. Their instinctive compulsion is not to wait out their demands: it is to grab and cherish love while fate and fortune permit. If their husbands die deprived of one last embrace, what good, they ask, is the vigil in the Acropolis?



Sam Gesser Enterprises presents Arlo Guthrie in Concert at the Salle Willfred Pelletier Saturday, November 8 at 8:30 P.M. Arlo, made famous by his folk ballad, *Alice's Restaurant* and the subsequent movie, has gained recognition as an entertaining and totally professional performer. The tickets are now on sale at the box office at \$2.00, \$2.50, \$3.50, \$4.50, \$5.50.

It has been brought to the attention of our staff, through frequent and spontaneous conversations with our fellow students, that the meaning of agapé is unknown. (Note, to begin with, that the word is "agapé" and not "a gape", or other such variations.) Agapé is a Greek word which usually signifies the fourth aspect of LOVE: the spiritual aspect of love - "spiritual" in the sense of non-physical. The editors of the literary supplement have adopted the fitting title "AGAPE" in the sense that Charles Sanders Peirce uses it to describe the evolution of the world through love.

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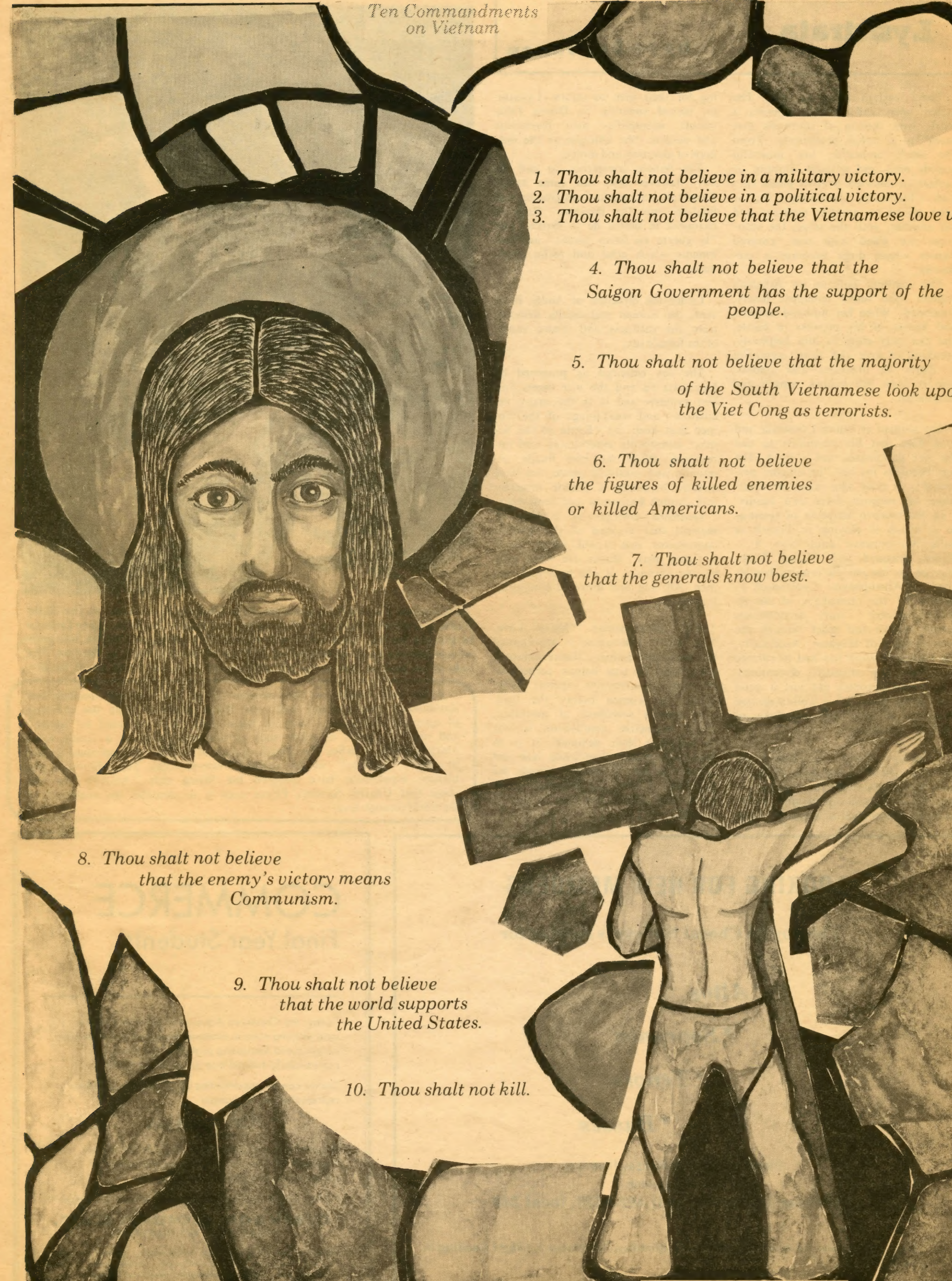
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*Ten Commandments  
on Vietnam*

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1. *Thou shalt not believe in a military victory.*
  2. *Thou shalt not believe in a political victory.*
  3. *Thou shalt not believe that the Vietnamese love us.*

4. *Thou shalt not believe that the Saigon Government has the support of the people.*

5. *Thou shalt not believe that the majority of the South Vietnamese look upon the Viet Cong as terrorists.*

6. *Thou shalt not believe the figures of killed enemies or killed Americans.*

7. *Thou shalt not believe that the generals know best.*

8. *Thou shalt not believe that the enemy's victory means Communism.*

9. *Thou shalt not believe that the world supports the United States.*

10. *Thou shalt not kill.*

*Martin Luther King Jr.*